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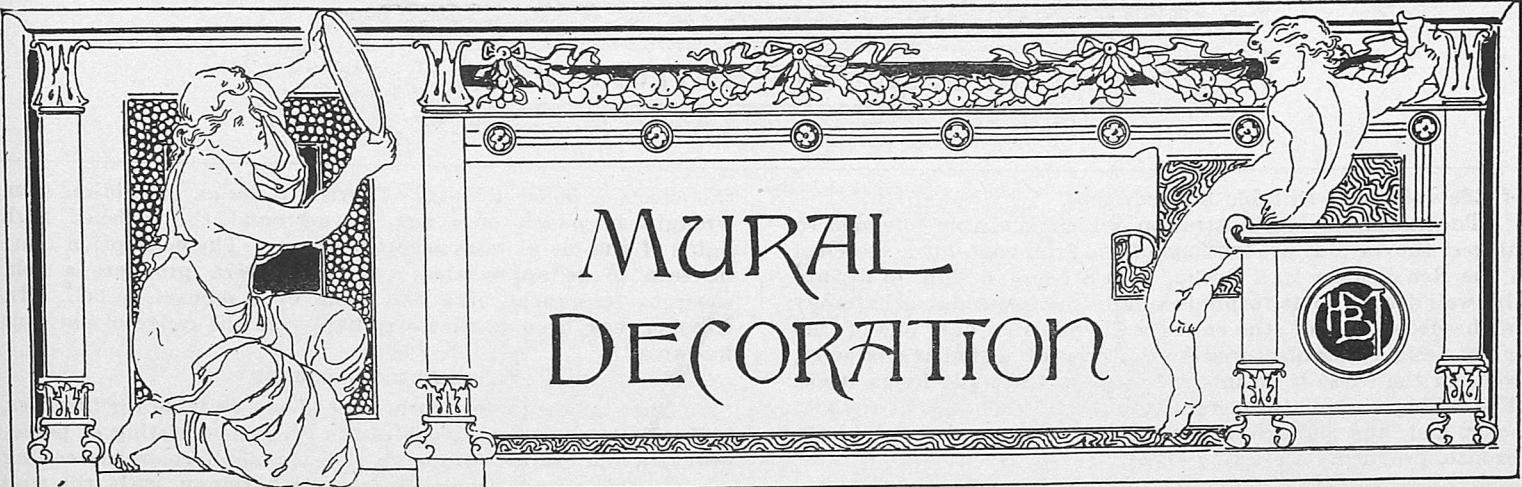
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THE NEW SEASON'S WALL-PAPERS.—V.

MESSRS. H. BARTHOLOMAE & CO.



ALTHOUGH a large majority of the wall-paper firms of the city are consolidated into the National Wall-Paper Co., the combination has reference chiefly to the financial interests of the various firms. The principal manufacturers connected with the company are doing their best as individual firms to rival and improve upon each other's productions from an artistic point of view. The principal firms happily recognize the fact that the very existence of the trade depends upon individuality in artistic enterprise, and they are leaving no stone unturned to lift their productions to a still higher plane of perfection than ever before.

We had occasion a few days ago to examine the line of wall-papers manufactured by Messrs. Bartholomae & Co., and were greatly surprised to find an enormous amount of originality in design and coloring and modes of manufacture. Their line is entirely made up of the different grades of the finest goods, the manufacture of blanks and the lower grades being left to other firms. The line includes fine hand-made goods, appliquéd papers, tapestry papers, metallic effects, Florentine lacquers, batiste silks and the better grades of machine products.

FINE HAND-MADE GOODS.

We cannot possibly mention the great number of new designs produced in their fine hand-made papers without relief. The designs are of surpassing excellence in color and drawing.

There is a very artistic Empire pattern of wreaths and festoons, produced in a combination of wall, frieze, ceiling and ceiling

inlay, the ceiling design having a circular canopy 10 feet in diameter, exhibiting extreme decorative beauty. The paper is embossed and the design enriched with gold, the chief colorings being self-tones of Empire green, white and gold, and very old rose. A decidedly original Romanesque drop pattern is a great favorite with the trade. The motive consists of a curiously involuted circle, alternating with a diamond repeat, produced in wall, frieze and ceiling combination, in soft colorings. There is a Renaissance floral scroll shown in side wall, frieze and ceiling, wherein the design is made to throw a shadow upon the ground of the pattern, thus exhibiting very bold relief. Soft colors predominate in this design, emplaved with gold. There is also a Persian design exhibiting mica effects, the ceiling being lightly covered with a rosette design, all in quaint colors. The soft

lustre of the various bronzes and mica effects characterize many of the designs. We must not omit to mention a curiously quaint terra cotta brick tile design, the wall pattern resembling a tiled wall, and the ceiling motive a parquetry inlay of tiling. The shading is both artistic and realistic, and such a pattern for vestibules, halls, restaurants, courts and corridors will give an imposing effect. Anyone who has been in the grille room of the restaurant at the South Kensington Museum in London, where the walls are inlaid with real tiles in magnificent colorings, will understand the triumphant impression the effect of tile decoration has upon the mind of the visitor, and such an impression is happily achieved by the pattern under consideration.

Many of the hand-made goods are in English Renaissance effects, and others are gayly bright, with striped grounds, after the French style. No kind of wall-paper at present manufactured for bedrooms is so elegant and appropriate as the striped



ART WALL-PAPERS. BY H. BARTHOLOMAE & CO.

ground, over which are scattered dainty bouquets of flowers in the Watteau style. Still another pattern is a dainty rendering

THE DECORATOR AND FURNISHER.

of Edelweiss, also suitable for bedrooms.

The accompanying illustration, which is simply intended to suggest the various productions of the firm, contains a sketch of a fine Renaissance wall design, with a frieze design to fit into the wall design, so as to produce a finish of continuous harmony in the decoration of the entire wall. This is only one of the many designs manufactured by the firm of a similar character, wherein the frieze is an integral part of the wall design itself. The ceiling design also merges into the frieze, both in form and color, and the pattern is irradiated at intervals with blown bronze, producing a striking effect.

APPLIQUE RELIEFS.

Applique relief is a new departure in the manufacture of wall-paper. Goods made in applique relief are not pressed goods, but the pattern is outlined in solid relief, which is printed from stencils on the surface of the paper, and will not flatten out when hung. The effect of these goods are striking, and they are entirely new. They are made in Rococo, Louis XVI., Romanesque, Persian, Empire and other styles, and are adapted for parlors, drawing-rooms and boudoirs. There is a bold rendering of the clematis, with frieze and wall in artistic combination, the ceiling being a repetition of the frieze. Usually the coloring of the frieze and ceiling are in pure contrast to the coloring of the wall, some of the combinations being old rose and cream, old rose and French grey, baby blue and grey, etc. It will be observed that the decoration comes from the ceiling down to the wall, rather than the frieze being simply a cap, or climax of the wall pattern. The decorative dogma that the true decoration of the walls of an apartment should be in a wave of form and color, beginning from the skirting of the wall, near the floor, and terminating at the centre of the ceiling; this wave has its culmination in brightness of color and boldness of form in the frieze, cornice and border of the ceiling. Such an idea must have animated the mind of Mr. Paul Groeber, of the firm, who designed the entire line of goods. He showed us a magnificent Rococo motive, the frieze portion of which consists of a bold display of coquelling scrollage, from which radiates, as it were, smaller Rococo motives at regular intervals down the wall paper. Each strip of the paper is made 10 feet or more in length, to fit any wall. The ceiling design is an open one.

There are Empire effects printed on grounds of ashes of roses, and Rococo panelings capable of unlimited adjustment to the varying exigencies of modern wall surface. There are many ornamental, floral and fancy novelties, all ready made for the paper hanger to create new harmonies of decoration.

"My idea," said Mr. Groeber, of the firm, "in designing our line was to get out of the beaten track and produce something original, something for which the trade is always waiting, but which it rarely receives. While in a very general sense it has been said that there is nothing new under the sun, yet I claim that an unprejudiced judge of wall-papers must admit that the goods now being manufactured by H. Bartholomae & Co. are truly original, both in design and conception, as far as the human mind is permitted to wander from historic art. We can safely claim to have opened up a new province of decorative art, which has hitherto been appropriated by any wall paper manufacturer in this country. The architect, the decorator, and that great class of people who are educated and refined, are looking for such goods as ours, giving original effects at moderate cost. It is not our intention to rush violently ahead of what the people can appreciate, but we endeavor to make articles that find favor with them—to make the goods they are looking for."

In proof of the truth of his remarks, Mr. Groeber showed us a another line of goods, which he dominates as

TAPESTRY PAPERS.

In these Mediæval designs are produced in the Venetian and Florentine Gothic style, some giving flock effects, and others having the lustre of lapis lazuli, in combination with various other tints, such as grey, cream and gold. The peculiarity of these papers consists in a curious mottling of the ground, which gives the paper when hung the appearance of a veritable piece of tapestry stuff, and conveys no impression whatever of being wall-paper. Even more original are their

METALLIC EFFECTS.

The designs are reproductions of metallic ornaments, hinges and strapwork, admirably designed and colored, and producing

the effects of polished metal. There is a design of oxidized iron, wrought in panels on a deep olive ground, the polished high lights of the metal work being in bronze. The conception must be seen to be appreciated, and the pattern produces a rich, sonorous impression, like the clang of a monastery bell. Mr. Groeber has been particularly happy in the range of patterns known as

FLORENTINE LACQUERS.

These goods are in rich leather effects, suitable for libraries, halls, dining-rooms, etc., one of the designs consisting of pomegranates and grapes, forming a rich mosaic of color, the ceiling having wide, open circles of fruit, in harmony with the wall design. Still another grade of goods is known as

BATISTE SILKS.

These richly executed goods are produced in scrolls of gold tracery, on softly colored grounds, the pattern having a gleaming silken lustre. A very beautiful motive consists of a lily of the valley, tied with silken ribbons, that form perpendicular stripes upon the paper.

MACHINE GOODS.

A special 22 inch combination produced by the firm, exhibits a rich assortment of patterns for parlors, drawing-rooms, libraries, etc. The Indian feather pattern is an original conception, produced in wall, frieze and ceiling combination. There is a "rock faced" paper produced in blues, greens and greys, which takes the place of the ordinary ingrain. Many of the patterns are in floral effect, with friezes, with or without blended color effects. There are lace effects filigree work, Renaissance scrolls, solid bronzes, scrolls, soft traceries in metallic mosaics of color, small Empire and Rococo patterns, usually in self-tones of color.

A unique feature of these goods is the fact that they can be exactly harmonized, both in pattern and coloring, with carpets specially manufactured after the patterns of the wall-papers themselves. Messrs. H. Bartholomae & Co. have made arrangements with a well-known manufacturer of Brussels and velvet carpets to manufacture a great many carpet patterns in reproduction of their wall-paper designs, so that anyone who wishes to have the greatest possible harmony in decoration of their rooms, have only to use a carpet and wall-paper similarly designed and colored, and they will obtain an environment of the most pleasing and satisfying description. We have been informed by the firm that draperies, also, are being manufactured after their wall-paper designs, and this being the case, we fear the services of the professional decorator will be largely dispensed with in the near future, because the decorator's customer can go himself and choose the goods he wants, without fear of producing an inharmonious result. Too great praise cannot be given to Mr. Paul Groeber, the artistic member of the firm, for the many strikingly original conceptions produced by him for the present season, and his colleagues in the firm are to be congratulated on their energy and enterprise in supporting the new artistic departures of their designer. Nowadays the cottage can be just as artistic as the palace in its decorations, and here is a firm who have put their energies to the task to give people of refined taste a chance to get the proper kind of decoration that will suit their standing, both mentally and financially.

THE WORLD'S COLUMBIAN EXPOSITION.—III.

AGRICULTURAL BUILDING.



THE Agricultural Building is the second great structure that forms the south boundary of the Grand Court of the Exposition, frontage on the court being 800 feet in length, and the main building, exclusive of the annexes in the rear, being 500 feet in depth, thus covering a space of nearly nine and a half acres. The architects, McKim, Mead & White, of New York, have converted the area into a hollow square, surrounded continuously by buildings, and by crossing this hollow square in the center with two high naves of equal width at right angles, one to the other, and open from floor to roof, each being accompanied on both sides by two storied aisles, the

rounded continuously by buildings, and by crossing this hollow square in the center with two high naves of equal width at right angles, one to the other, and open from floor to roof, each being accompanied on both sides by two storied aisles, the